

# Field Guide

## To Making Your Storytelling Panel Project Happen!



# Kia ora

For over a decade, WildLab has been [designing storytelling panels](#) that help [connect people with nature](#). Sharing stories at a specific place or moment in a journey is a [powerful way to create strong attachments](#) to places.

Done effectively, it can inspire locals and visitors alike to [care for te taiao, and value our special places](#). This Field Guide has been developed by Herenga ā Nuku Aotearoa and WildLab. Its purpose is to help [grow the capacity of the country's many great trail groups and trusts to share stories](#) along their local trails. Together, we've been working with [Ride Coromandel](#) and [Tiaki Maniototo](#) to develop the panels that are the Field Guide's case studies. They have agreed to be the [champions, supporters and mentors](#) for other community trail groups that want to develop their own storytelling panels. In this Field Guide they share their new knowledge and expertise with you, so you too can apply it and can pass what you learn forward.

The Field Guide outlines the [key steps to realising your trail group storytelling project](#). It is focused on managing the project so you get great outcomes that everyone can be proud of.

We hope you find inspiration in [our Field Guide to Making Your Storytelling Panel Project happen](#). We'd love to hear your comments, ideas, and tips too!



**Ric Cullinane**  
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## PROJECT CASE STUDY:

# Ride Coromandel Storytelling Project

The Spirit of Coromandel Trust was set up in 2000 by Andy Reid and the late Keith Stephenson. The trust funds opportunities for people, particularly youth, to access outdoor activities. After 20 years of fundraising, the trust started building Ride Coromandel Bike Park on an ex-landfill site in 2020, with Ally Davey at the helm as volunteer project manager.

The park has been a great hit and draws riders from outside the region. It's been called the little park with a big heart, with Ally most proud of the difference it's made for young locals. "Every time I go to the park, there are different kids from different diversities, of all different levels. I'm like, here's a helmet, here's a bike – just ride. And they're grinning from ear to ear. We just give them what we can and give them a little bit of time."



In this project, WildLab worked with the trust to develop a series of four storytelling panels and two gateway signs. Their purpose is to help grow the understanding of locals and visitors of the values that drove this awesome community project and help inspire people using the park to join in the mahi. You can find out more at [www.ridecoromandel.com](http://www.ridecoromandel.com)





The park gives access to some spectacular views



The wash station is designed for bikes and helps stop the spread of Kauri dieback disease

**'GET ON YOUR BIKE AND GO OUTDOORS!'**

**Rails Suspension**  
 The rails suspension system is designed to absorb the impact of bumps and dips, providing a smoother ride and reducing the risk of injury. It's perfect for those who want to enjoy the outdoors without the hassle of a full suspension bike.

**Ride the trails**  
 The park offers a variety of trails for all skill levels, from beginner-friendly paths to challenging technical sections. Whether you're a seasoned rider or a beginner, there's a trail for you.

**Carve on the pump track**  
 The pump track is a great way to improve your bike handling skills and enjoy a fun, low-impact ride. It's perfect for those who want to practice their skills in a controlled environment.

**Ride the pump**  
 The pump track is a great way to improve your bike handling skills and enjoy a fun, low-impact ride. It's perfect for those who want to practice their skills in a controlled environment.

**Get involved**  
 The park offers a variety of programs and events for all ages and skill levels. Whether you're a seasoned rider or a beginner, there's a program for you.

**Love of this place**  
 The park is a beautiful and scenic area with stunning views of the surrounding landscape. It's a great place to enjoy the outdoors and spend time with family and friends.

**RIDE**

## PROJECT CASE STUDY:

# Ride Coromandel's key takeouts from the process

Ally Davey is the project manager at Ride Coromandel, a volunteer group dedicated to creating mountain bike trails and cycling experiences around the Coromandel Peninsula. She initiated the storytelling and signage project to share the park's story and its contributors with the wider community. As pioneers in this project, Ally and her team faced several challenges and valuable lessons.

Here are the key takeouts they discovered out of the process



## Key Takeouts:

1. **Engagement and timeline management:**
  - » Positive: Set clear timelines and ensure active participation.
  - » Lesson: Managing stakeholder engagement is crucial to keep the project on track.
2. **Expectations from designers:**
  - » Positive: Clearly define and communicate project expectations with designers.
  - » Lesson: Ensure all project aspects, including design plans, are well understood and delivered between both parties.
3. **Investment in quality:**
  - » Positive: Leverage existing resources, such as high-quality images, to enhance project outcomes.
  - » Lesson: Be prepared for potential additional costs and plan accordingly.
4. **Creative solutions for installation:**
  - » Positive: Volunteers are crafting bespoke frames for the signs, adding a unique touch.
  - » Lesson: Factor in all aspects of installation, including unexpected expenses and time; the framing and installation are critical, and you need to allow resources for this accordingly.
5. **Future recommendations:**
  - » Positive: Ally is excited about the final installation and envisions creating an attractive setting with plantings.
  - » Lesson: Thoroughly understand the time and financial commitments before starting similar projects.

Ally's experience highlights the importance of preparation, clear communication, and flexibility in project management. Despite the challenges, anticipating the finished product and its impact on the community brings a positive outlook to the endeavour.

PROJECT CASE STUDY:

# Tiaki Maniototo Storytelling Project

Tiaki Maniototo is a community-driven group seeking to protect and restore the fragile scroll plains and waterways of the Mānīatototo. Tiaki Maniototo works closely with the community, farmers, and iwi, who look after the water and the land together.

A key part of the project is reactivating connections to fragile wetlands and waterways, and several storytelling projects are developing. In one, a group of local farmers have been protecting a local stream so the galaxiid fish continue to thrive. In another, stories of the Taiari River, and the ways it connects the landscape and the local community are being told.

The Taiari starts in Central Otago as an intricate network of meandering tributaries and follows a winding course across the Mānīatototo, through Strath Taiari and out to the sea near Dunedin. The different activities in the headwaters affect what happens in the lower areas of the catchment.

As the trust team says, 'the wetlands here are part of a dramatic and diverse landscape. Locals and tourists can use this improved access to see and learn about the plants and animals. It is also a wonderful chance to share the kōrero of our local Māori heritage.'

Find out more at [www.tiakimaniototo.co.nz](http://www.tiakimaniototo.co.nz)



A panel inspired by the native wetland plant Makura (carex secta)



Tiaki  
Māniototo  
[www.tiakimaniototo.co.nz](http://www.tiakimaniototo.co.nz)



One of the project planting sites beside the Taiari River



## PROJECT CASE STUDY:

# Tiaki Maniototo's key takeouts from the process

Bill Morris is the communications manager for the Tiaki Maniototo community project, which aims to restore, enhance, and protect the Upper Taieri catchment.

Morris says his involvement with the signs and storytelling pilot project was positive. "I was thrilled with the signs at Spec Creek."

Others are still to go in, but Morris is excited about how they will come up. "They are nice and simple but have a strong message."

Morris advises other groups undertaking similar projects to have clear information on the signs.





He says local people will know the area and the stories. The most efficient way to enter such a project is to understand clearly what you want, going in. That will avoid the back-and-forth that can use time and money. For other groups, he suggests thinking about all the signs and the story they want to tell. Consider the project from sign to sign – how they move the story forward as people move through the series of signs.

If some of that thinking is tightly locked down before going into the project, Morris says, the designer can focus on the design elements rather than researching the story.

Four signs have been installed at the galaxiid sanctuary at Spec Creek, which opened in November 2023. People can now access the area and see the work.

In the future, several other signs will go in, linked via a trail network. Morris says the project did not end up being cheap. These projects will cost money because of the amount of materials and labour required. He notes that groups can keep costs down by doing legwork in the background before they start.



## PROCESS OVERVIEW:

# Four Key Stages

Sharing the stories of your community and place is a wonderful way of inviting new audiences to appreciate and care for our special places. For this to be effective, it is important that the stories we tell and the way they are presented are inspiring, inclusive and appealing.

Making this happen requires a team approach; one that seeks other voices and expertise to make sure the outcome is something everyone is proud of.

Following a clear process lets everyone know the steps to create your storytelling panels, which are a core part of any successful storytelling project. While each project is different, there are some common steps that each successful project follows.

There are four key stages to developing great storytelling panels for your trail and community. This field guide outlines a step-by-step process you and your group can use.

## FIRST STAGE: SETTING THE SCOPE, TIMELINE AND PROJECT TEAM

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**01** | Identifying the big reasons →

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**02** | Kick things off with a workshop →

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**03** | Bringing the team together →

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## SECOND STAGE: IDENTIFYING GREAT STORY OPTIONS

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**04** | Identifying key themes and values →

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**05** | Working with tangata whenua →

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**06** | Locating, location →

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**07** | Budget and funding →

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## THIRD STAGE: GETTING YOUR PANELS DESIGNED

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**08** | Choosing your designer →

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**09** | Creating calls to action →

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**10** | Collecting assets →

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**11** | Writing text →

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**12** | Getting the most out of your designer →

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## FOURTH STAGE: PRODUCING YOUR PANELS

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**13** | Proofing →

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**14** | Printing →

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**15** | Installing →

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**16** | Celebrating! →

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# 01

## Identifying the big reasons

There are many reasons for wanting to develop storytelling panels. These include generating more local interest in your trail, creating a better experience for visitors, acknowledging the efforts of key groups in your community, and inspiring people to get involved in conservation. They can also include sharing a better understanding of your region's ecology, stories, culture and history, and making sure people can find their way around safely.

It's not possible to include every fascinating aspect of a place in any one panel, or panel series. When we try to cover off too many things, the panels can become messy and confusing. It's better to share a few things well. So, from the outset, it is important you identify the big reasons you have for doing this project, and then make sure these remain the priority throughout the development process.







# 01 Identifying the big reasons.







# 02

## Kick things off with a workshop

Storytelling projects work best when you identify all the main ideas, issues, partners, and logistics issues at the outset. Get a group of interested people together to brainstorm all the ideas and issues. It is helpful to follow a structured process that involves listening in turn to every idea, and then writing them down on post-its. It's essential to acknowledge every idea, including writing them down. Don't focus time on critiquing them, as that can stop the flow of ideas.

Also, don't worry if all the ideas and issues seem quite wide-ranging. It's fine to move the discussion around from ideas for stories, then to logistics, then possible sites, potential partners, funding issues, timeframes, and back again. Then, once you have identified all the ideas, organise all the post-its into relevant categories. Doing this makes it easy to see all the possibilities and more easily breaks down the work and roles people could play.



# 02 Kick things off with a workshop.

Some questions to ask include:

■ How many panels would be ideal?

- » For those undertaking their first storytelling panel project, 3-4 panels is a manageable number to develop. This leaves space for the number to change up or down slightly.

■ Where would we site them?

- » Do we want to cluster them in one place, or have them revealed along different sections of a trail?
- » Are any permissions required from landowners or managers?
- » How is this best approached?
- » Do some of the sites have data access, and if so, do we want to use QR codes that link to other information?
- » What format could that other information take – current trail and weather conditions, maps, spoken stories, video clips?

■ How are we going to pay for this?

- » Do we already have the funds, or do we need to apply for funding or have a fundraising campaign?
- » Can we think of potential sponsors?
- » Who could provide in-kind help, including materials and installation?

■ What are some great stories we want to share?

- » What are some possible themes? Imagine all the possibilities – later on, the development process will help you decide the ones you will focus on.
- » Do we want the panels to have a call to action? What could that call to action be? Can you get involved, tell someone else, donate, etc.?
- » Do we need to include a map, and if yes do we have a map that works or do we need to develop it?

- » Do we need to include a map, and if yes, do we have a map that works, or do we need to develop it?

#### Are there other stories that could be included?

- » Are tangata whenua involved, or how can we invite tangata whenua to contribute to our plans?
- » Are there some stories and themes that need to be sensitively considered?
- » Do we want to use Te Reo and English together?

#### Who are some experts who could help us develop excellent content?

- » Think of locals and your extended networks for people who could help with images and text. Nowadays video calls make it easy to connect with great people all across the country and the world.

#### What are some examples of what we'd like the panels to look like?

- » For instance, look online by doing an image search of 'great trail and nature interpretation panels'.
- » Also, look through some of the examples in this field guide to consider what styles of panel could appeal.

#### What are all the jobs that will need to be done?

- » What's a simple way to organise the team roles?
- » Who could do these?
- » What outside expertise do we need? Especially, do we have great design expertise, or should we find someone who can help?

#### Getting the panels printed and installed.

- » Would we put them on existing walls or would they be freestanding on their own stands?
- » What could the stands look like?
- » Who could print these, and what material would they be printed on?
- » Can we do the installation, or will we need to contract someone?

#### When do we want things finished, and is this realistic?

- » Is there a forthcoming event we can use as our target date?
- » How could we celebrate them being finished?
- » Would we have an opening, and who would we invite?

# 03

## Bringing the team together

The skills needed to realise your storytelling project can be divided into two main tasks – organising the smooth running of the project and supervising the design component.

Often, one person can do both roles, but it's important to manage things so that the logistics component is well organised and the design phase isn't muddled by additional ideas and input coming in too late in the process.

For instance, once the themes have been decided, with the artwork under development, it isn't helpful to have others coming into the process suggesting more themes. When this happens, projects can often stretch out in time, with more design time needed, that is likely to be outside of the designer's agreed scope.

Regardless, following a clear process is essential so everyone's ideas and involvement can come at the best time.



## The two main tasks in running a storytelling project

### Logistics and organising the smooth running of the project.

- » Coordinating everyone
- » Budgets and funding
- » Keeping things on time and to budget
- » Contracting the designer
- » Working with the designer to get the panels printed
- » Installing the panels

### Supervising the content design and graphic design.

- » Working closely with the designer to make sure you get great design work.
- » Identifying the local content experts who can be interviewed about the various stories to be included.
- » Finding photos (including requesting images from the community).
- » Coordinating the review of drafts from the designer.
- » Ensuring the panels are proofed for accuracy in terms of content and grammar before they are printed.



# 04

## Identifying key themes and values

The big-picture reasons you identified earlier are the focus of this stage. The best approach is to have a key idea for each panel, that can then be supported by other relevant messages. For instance, each panel in the Tiaki Maniototo and Ride Coromandel projects focuses on a single, strongly visual element, introduced by a simple and clear statement.

If you plan to do 3-4 panels, we would recommend trying to identify 5-6 core themes, as later, it's useful to have a few extra options to choose the best mix of stories. There is no perfect way to do this - be open to different perspectives and ideas. Things to consider include:

- » Collaborating can help make your stories richer and more authentic.
- » Using a mix of different themes (with one on each panel) can help express a deeper and more inclusive understanding of a place and its activities.
- » Letting the stories in different panels speak to each other.



# 05

## Working with tangata whenua

Every place in Aotearoa has a deep living history, though over the years, some of the meanings have been changed or become hidden, while others have been shared in ways that haven't been appropriate. There are many examples where names of places and stories have been incorrectly used, and it is important to take the time to work with tangata whenua to make sure any panels have sensitively considered this possibility.

It's a great idea to engage with tangata whenua from the outset, either through existing connections within your group and community or by directly reaching out. Things to consider include:

- » Being aware of whose stories are being shared, and ensuring it is appropriate to share them.
- » Making sure spelling of terms and place names are accurate.
- » Having parts or all of the panel in both English and Te Reo, and ensuring all translations have been done by those with the local expertise to do this.





# 06

## Locating, location

A series of three or four panels allows you to tell a set of stories that can be revealed throughout a journey. Each can support the overall sense of the special place and ideas you are communicating.

For Tiaki Maniototo, the first two panels close to the carpark were more factual, and focused on the location, the route the walk took, and the amazing galaxiid fish being restored. Further along the trail, panels showcased the role of the local community, with the last panel telling the story of galaxiids across the whole region.







# 06

## Locating, location







The locations of your panels also matter. They work best when they are a tool to guide people into a landscape and nature rather than a frame in front of a specific viewpoint. It may be more appropriate to place a panel just before or beside a seat so that people having looked at the panel can then sit down and build their own insights from those presented in your panels.

A drone image, taken directly above the location of your panel can be a great way of giving people a bird's-eye view of what they are looking at. It allows them to look at the view they are seeing and then look at the panel to get a fresh perspective of a 'bigger picture' from above.

Remember your panels will be sited in the landscape, so they need to be of a size, format and location that is in keeping with the environment.

Other things you might also want to consider:

- » What format of panel do we want? Should the panel be portrait taller than wide) or landscape (wider than tall)?
- » How large a panel do we want?
- » Do we want a panel that is rectangle in shape, or could an oval shape, or more organic shape work better?

# 07

## Budgets and applying for funding

People will see your panels for many years. Everyone involved will want them to be at a standard that will create an enduring sense of pride. Ensuring high quality design, printing, and installation usually requires applying for external funding. Setting and sticking to a budget is crucial to the success of your project.

The main costs to consider for each storytelling project relate to panel design, printing, installation and installation time and materials.



# 07 Budgets and applying for funding

Every storytelling panels project has its own unique characteristics, with many variables affecting the final cost. These include:

- » Remoteness of location
- » Size of panels
- » Type of stand/posts to be used to mount the panels
- » Availability of volunteers to do the installation
- » Capacity of group to undertake proofing
- » Availability of images
- » Availability of local experts and other experts to assist with developing panel text

## Checklist for calculating your budget and inhouse support requirements

1. Brainstorming Session
2. Design Costs
  - » Designing
  - » Site visit
  - » Writing
  - » Any image and/or font license fees
  - » Proofing
  - » Printing large format proofs
  - » Courier
3. Panel printing costs
  - » Panel printing
  - » Additional services including anti-gouge film, sealing of panel edges etc.
  - » Freight
4. Installation
  - » Installation materials
  - » Installation costs



## Applying for funding

There are many opportunities to apply for funding and community grants, including those supported by local government, lotteries and community trusts. You need to assure funders you have the skills, project plan and track record to do a great job. A great funding application will make a real difference to the likely success of being funded and the viability of your project.

Things to provide in your application include:

- » A clear outline of the benefits for your community including:
  - » Creating a sense of local pride
  - » Raising the profile of the community
  - » Welcoming visitors from outside your local area, which in turn can support local businesses
- » Outlining who else in the community you are engaging with?  
This can include local iwi, heritage groups, conservation groups, and other recreation groups.
- » Written confirmation (where required) of permission to install the panels at specific sites
- » The types of materials to be used, including any aspects of environmental stewardship. An outline of health and safety factors to be considered in terms of installation can also help.
- » Reporting all in-kind support provided by the community.  
This can include:
  - » Project management
  - » Hosting workshops
  - » Support from local businesses, including any sponsorships
  - » People volunteering to help with installation and other support, including funds and in-kind contributions of time and skills.
  - » Profile raising actions this project will also provide. This includes options to place the funding agency's logo on the panels and plans for an opening event for the community and local media.



# 08

## Choosing your designer

One of the challenges in a project like this is to make sure that the panels really grab people's attention and interest. It takes effort and resources to produce your storytelling panels. The finished result will be there for all to see and enjoy for many years. Making sure your panels will inspire and inform needs excellent skills in communication design. Choosing your designer is one of the key decisions you will make.

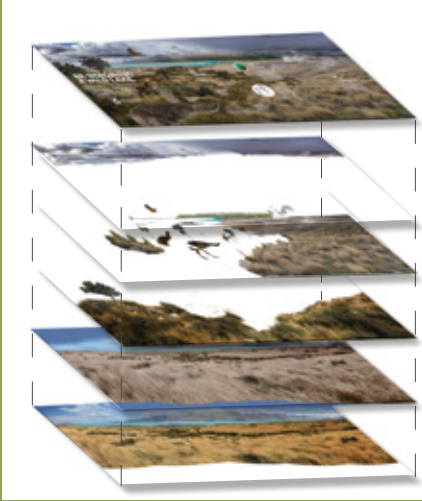
Deciding this involves making an honest assessment of whether it will be best to contract someone the project team knows, or should other designers also be considered. Regardless, you want to get firm quotes, examples of prior work, and the details of recent clients you can call, before deciding.

Quotes are also very useful for funding applications. The process makes it clear to the designer the level of resources available and the need for them to manage their time effectively to provide the best value for your group, trust, iwi or hapū.



# 08

## Choosing your designer



Generally, the designer should be able to cap costs relating to their own time. Additional fees generally relate to purchasing publishing rights to use 'stock' images, licenses for any special fonts used (though this can generally be avoided), printing of large format colour proofs and courier costs. Travel costs related to a site visit are usually additional. However, if you are remote, look to ask when they might be coming by on another project, or alternatively, they may be happy to do this at a lower cost. Some designers (including WildLab) follow a social enterprise model and have heavily discounted rates for projects with community groups, trusts and iwi.

Having 2-3 people involved in deciding who the designer will be can be helpful. Whether you are checking someone recommended or looking for someone you haven't worked with before the questions to ask are the same.

## What are some examples of your work?

- » Panels involve large format digital printing, so ideally you are looking for a designer who has great poster design skills. Websites, books and brochures have much less visual content on a single page. They so can be less of an indicator of an ability to do large-format storytelling panel design projects.

## Have you any referees we can contact?

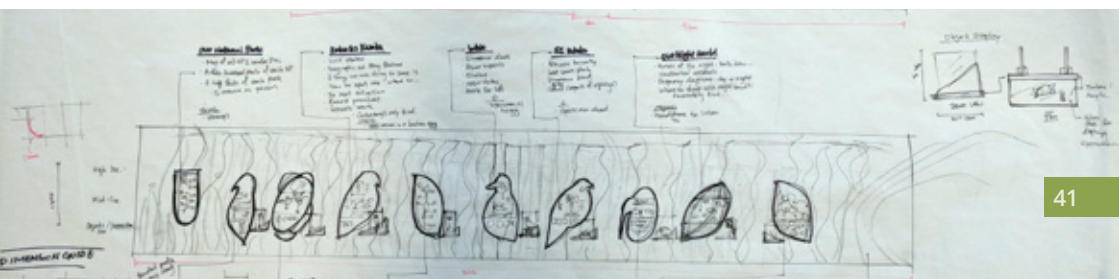
- » Ideally, these should be recent (within the last 18 months) and for similar types of organisations. Questions to ask referees include:
- » Was the project on time and to budget?
  - » Was it an enjoyable, structured process?
  - » Are you happy with the outcome? What would you change?

## What software do you use?

- » The industry standard is Adobe Creative Suite, and you should expect your designer to be skilled at InDesign (page layout), Illustrator (diagrams and line drawings) and Photoshop (making photomontage images and making sure images have vibrant colours and aren't blurry).

## What are the steps in the process?

- » You want to know at which stages your input and feedback will be needed. Again, you want to see that they will use a systematic approach when working with you.





# 09

## Creating calls to action

If you can locate your panel where there is reasonable mobile 4G coverage, it becomes possible to augment your panel with online resources. For instance, you could use a QR code, to provide a simple link to your group's home page, or to more detailed information on a particular topic. You can also include the website address and text-to-donate details.

Such links don't have to take the form of just words and images. They can also link directly to video or audio files. For instance, a link may take you directly to a local kaumatua speaking about the rich cultural presence tangata whenua have in this area. Or a video showing how regular community planting days are restoring this landscape (including the time and location of upcoming planting days). A key advantage of this approach is that you can use your website to maintain up-to-date information, while your storytelling panel can focus on more enduring messages. However, this requires keeping online content fresh, which can be a significant ongoing commitment for some volunteer groups.



Read storytelling panels



Listen to audio guide



Join guided experiences



01 DIRECT



02 CONNECT



03 INTERACT

# 09

## Creating calls to action



Welcome to  
terfly Gully.  
Whai ki  
Wharua  
erehua.

Life of a  
Monarch  
Butterfly.  
Te Chroma o  
te Kōwhiri

YE A

QR codes are opportunities to include simple calls to action that people viewing your panel can immediately act on. This can include

- » 'DONATE NOW'
- » 'JOIN OUR GROUP'
- » 'SHARE THIS WITH YOUR FRIENDS'
- » 'TELL US YOUR STORY'
- » 'CHECK OUT TODAY'S WEATHER AND TRACK CONDITIONS'

Static QR codes are the most straightforward way for people to access the link. Your designer can readily generate these codes (InDesign does this very easily). One thing to watch out for is if your weblink changes, then the QR code won't work, and the person will get an error message or a page they weren't expecting. That's why it is best to only use a homepage, rather than nested sub-pages, as the link for 'static QR codes'

You can get around this by using dynamic QR codes. These are URLs that are 'placeholders' that are then automatically directed to the webpage you want people to visit.

Whichever way you go it's a good idea to have only one or two QR codes on any one panel. Any more, and things start to get cluttered and confusing. Clearly signpost what people might expect, with relevant words like 'find out more about...', or 'to join our group...' written beside the QR code.



# 10

## Collecting assets

Storytelling panels bring together words and images in ways that can inspire and inform people. Some people prefer reading text first, while others look at the images and then read snippets of the text to understand things better. It's important that the words and images speak to each other, and that people's eyes can roam around the panel. It's best to avoid standard book layout formats that have multiple paragraphs of text with captioned images next to them. While this might appeal to a historian or geographer, it can be quite intimidating for many people, with people choosing not to look at the panel because they feel dumb if they can't understand it.

Having strongly visual panels requires having a library of great visual 'assets' such as photos, maps and diagrams for the designer to choose from. It's a great idea to start collecting these, including pictures of:

- » Your group's activities
- » People out enjoying your trail and/or nature
- » Drone images
- » Historic images

### THIRD STAGE: GETTING YOUR PANELS DESIGNED





# 10 Collecting assets



Images need to be of sufficient resolution, with 60-120 pixels per cm generally needed. Your designer can help clarify these requirements. Also, be sure to keep a note of the image source and/or who took it. This is essential later, as the source of most images used must be credited on the panel.

Your designer might also take photos that can be used on the panels. We find having other visual elements, such as simple diagrams, maps, sketches and other forms of schematics, are also useful as they can really lift the look of the material and give the reader other visual means to understand the ideas you are communicating.

Sometimes the best images are in stock image libraries like [istock.com](https://www.istock.com) and [shutterstock.com](https://www.shutterstock.com). You will need to make a one-off payment to use these images, but the cost often works out much less than the time needed to find a suitable high-resolution, royalty-free option.

As well as visual assets, you can also keep an eye out for any phrases and relevant quotes. The most effective are those that strengthen the panel's local sense of voice. Remember, while much of this material won't be used, it is incredibly helpful for the designer, so they can quickly prototype different options for you to consider.





# 11

## Writing text

Well-written content can engage your audience.  
Be authentic and original.

Avoid writing an essay that requires a person to read the text from start to finish to take in what is being said. Studies show that panels like these appeal to only a small section of the community. It's a good idea to get professional help so the written content is succinct and conveys the appropriate voice and tone for the material.

We like to organise our panels so they can be read in a non-linear way. A reader can look to an image that appeals and read the caption before finding another element to look at. This allows the reader to build up their own understanding, in ways that mean that when they stop reading (regardless of whether they have read it all or just some of it), they have a sense of what you are communicating.

## SPEC CREEK IS HOME TO ONE OF OUR RAREST FISH

### Ko Spec Creek te āhuru mōwai o tētahi o ā tātou ika mokomokorea

Spec Creek is recognised for the nationally endangered Central Otago roundhead galaxias. These small-scale galaxias, like an endangered population of kiwi birds, are a threatened population of freshwater fish in New Zealand.

Our native fish are threatened by introduced species and habitat modification. This year we have introduced trout farming. By carefully and responsibly we are able to provide a safe home for galaxias in a Spec Creek.

#### FARMING WITH FISH IN MIND

Landholders in the catchment are planting trees to improve the health of our waterways and reduce the impact of climate change. This is a key part of our strategy to improve water quality and reduce the risk of drought. We are also planting native trees to improve the health of our waterways and reduce the risk of drought.

After an incubation period of 4-6 weeks, all released trout hatchlings require regular feeding.

In New Zealand, trout are the most popular recreational fish. They are also a key part of the country's economy. Trout farming is a growing industry in New Zealand.

#### CENTRAL OTAGO ROUNDHEAD GALAXIAS

Galaxias eremacanthus | 50-150 mm | Lives at least four years

Trout farming is a growing industry in New Zealand. It involves raising trout in ponds or tanks. Trout farming is a key part of the country's economy.

Trout farming is a growing industry in New Zealand. It involves raising trout in ponds or tanks. Trout farming is a key part of the country's economy.



### WELCOME TO THE SPEC CREEK

This gallery is a part of the work of the Tiaki Maniototo community group. It is a place where we can share our knowledge and experiences of the Spec Creek. We hope you will find it interesting and informative.

Tiaki Maniototo is a community group working to protect and restore the high country plants and animals of the Maniototo. We are a group of people who care about the environment and want to make a difference.



30 - 60 MINUTES RETURN

## THE WORK IS NEVER DONE

### He mahi e kore e oti

Spec Creek is a part of the work of the Maniototo community group. It is a place where we can share our knowledge and experiences of the Spec Creek. We hope you will find it interesting and informative.

Creating an environmentally sound future means making changes to the way we live. This is a challenge, but it is one that we must face if we are to protect our planet and ourselves.

#### MONITORING GALAXIIDS

1. Traps are placed in shallow streams where galaxiids are likely to be found. Traps are checked regularly to ensure they are working properly.
2. Galaxiids are kept in a bucket until they can be identified. They are then released back into the stream.
3. A laboratory specialist identifies the galaxiids and provides a report on their health.
4. After collecting and processing, the traps are cleaned and ready for use again.

#### TWENTY RUGBY FIELDS

Maniototo is a beautiful area with many opportunities for recreation. We are proud to have twenty rugby fields in the area. These fields are a key part of our community and provide a great place for people to play and enjoy the outdoors.





When the order of reading is important, we often number the blocks of text, so we can arrange them on the page in a friendlier way while still allowing the reader to follow a sequence of ideas.

People resist being told what to think. Inviting, and asking questions can be a great way to draw people into your message. Think also of the voice you want to use – is it to be:

- » Factual – ‘these forests are home to many rare species...’
- » Inclusive – ‘together, we can restore this fragile ecosystem...’
- » Conversational – ‘relax, take your time to explore our...’
- » Invitational – ‘join us, as we...’
- » Community-focused – ‘together we are...’

In developing text, be as accurate as possible in what you say, and then, through editing and refinement, improve the quality and warmth of the text.

Many people will only take a few minutes to read your panel, so it's important that they can engage quickly. Your panel should make sense, even if all people do is look at the images and read headings.

And finally, less is often more. It's easy to want to put lots of text on a panel because every aspect of the story matters. But too much text will scare people off, or even worse, make people feel ignorant because they can't read everything. Test early drafts of your panel design with people who may only have a passing interest in your subject matter, both watching how they 'read' it, and taking on board any comments they have.



# 12

## Getting the most out of your designer

Working with a designer requires great communication. Together you review ideas, share them with your network, and collect all the feedback so the designer can do their best work. A skilled designer should be able to coordinate this process for you, and also be proactive in covering the logistics.

Designers are skilled at seeking and receiving feedback. They are used to hearing what is and isn't working. You aren't required to solve things. Rather, your role is to identify the things that do or don't seem suitable. It is the designer's job to take this feedback and come back with an improved design or options for you to choose from.

**HOW TRAILS BRING THIS PLACE TO LIFE**

**ME PĒWHEA NGĀ ARA E WHAKAORA I TĒNEI**

When you see this beautiful landscape, you can't help but think about the amazing things that have happened here. The mountains, the water, the forests, the trails, the people, the stories. It's all here, in this beautiful landscape. It's all here, in this beautiful landscape.



**Connection with whānau**

It's not just the trees and the water, it's the people, the stories, the traditions. It's all here, in this beautiful landscape. It's all here, in this beautiful landscape.



**This place was empty**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**Recess that bring to people and plants**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**Pathways for forest**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**Tracks that build skills**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**Get involved**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.

**How do forest grow?**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**WHY WE WASH OUR BIKES  
HE AHA TĀTOU E HOROI AI I  
Ō TĀTOU PAHIKARA**

Stop forest dieback spreading. It's not just the trees and the water, it's the people, the stories, the traditions. It's all here, in this beautiful landscape. It's all here, in this beautiful landscape.

**Protecting a forest stronghold**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.

**How tall and old?**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.

**Spreading forest**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.



**How forest grow with seed dispersal**

This place was empty, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape. It was a beautiful landscape, and it was a beautiful landscape.

# 12 Getting the most out of your designer

## A LOST WORLD He ao tē kite anō

The last deciduous forest in New Zealand. The last place where you can see a tree with a hole in its trunk. The last place where you can see a tree with a hole in its trunk. The last place where you can see a tree with a hole in its trunk.



It's a little bit of a miracle that this forest is still here. It's a little bit of a miracle that this forest is still here. It's a little bit of a miracle that this forest is still here.

It's a little bit of a miracle that this forest is still here. It's a little bit of a miracle that this forest is still here. It's a little bit of a miracle that this forest is still here.

The characteristics of this forest make this area a valuable and unique natural asset. It's a little bit of a miracle that this forest is still here.



During the 1900s, when the forest was being cleared, it was common to see trees with holes in their trunks. These holes were made by wood-boring insects.



Wood-boring insects are still present in the forest today. They are a natural part of the ecosystem and help to keep the forest healthy.



This forest is the last remaining remnant of the original forest that once covered the entire country. It's a little bit of a miracle that this forest is still here.

## KAITIAKITIKA

Today we commonly grow kiwi fruit here and export them to the UK. Kiwi fruit are a native New Zealand fruit. They are a little bit of a miracle that this fruit is still here.



Research has shown that kiwi fruit are a valuable and unique natural asset. It's a little bit of a miracle that this fruit is still here.

Planting kiwi fruit in the fields of the future will help to restore the natural environment. It's a little bit of a miracle that this fruit is still here.

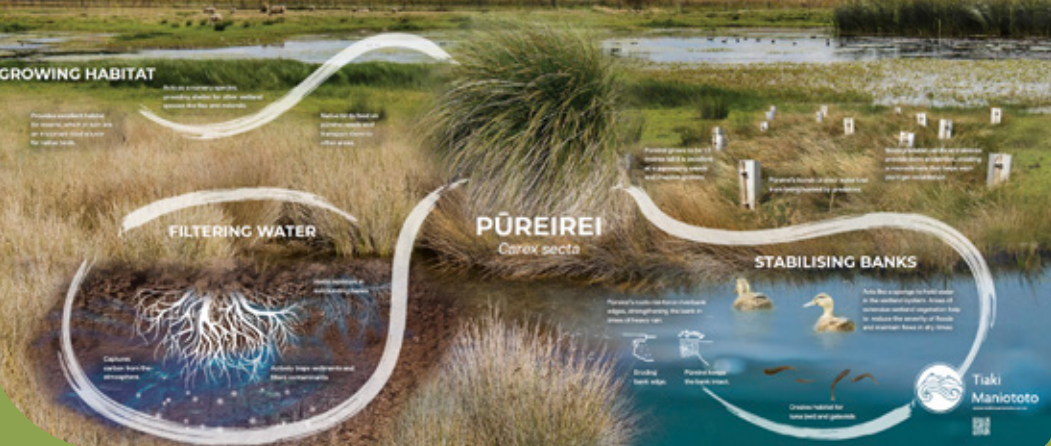
It's a little bit of a miracle that this fruit is still here. It's a little bit of a miracle that this fruit is still here. It's a little bit of a miracle that this fruit is still here.

The kiwi fruit is a native New Zealand fruit. It's a little bit of a miracle that this fruit is still here. It's a little bit of a miracle that this fruit is still here.



## RESTORING OUR WETLANDS WITH PŪREIREI Te whakaora i kā repo ki kā Pūreirei

Wetlands are a valuable natural resource. They provide habitat for many species of plants and animals. They also help to filter water and stabilize banks.



### GROWING HABITAT

Wetlands provide habitat for many species of plants and animals. They also help to filter water and stabilize banks.

### FILTERING WATER

Wetlands help to filter water and stabilize banks. They do this by trapping sediment and nutrients in their roots and stems. This helps to improve the quality of the water that flows through them.

### PŪREIREI Carex secta

Pūreirei is a native New Zealand plant. It is a hardy and resilient species that is well suited to wetland environments. It is a little bit of a miracle that this plant is still here.

### STABILISING BANKS

Pūreirei helps to stabilize banks and prevent erosion. Its roots and stems hold the soil in place, making it more resistant to wind and water damage. It's a little bit of a miracle that this plant is still here.

Creating habitat for native birds and plants.





Your designer will want to meet regularly (screen sharing on Zoom/ Teams works well) and show you their work to get feedback. This isn't something that has to be rushed. We recommend, especially early in the process, that you look at what the designer is producing and listen to their reasons for developing the material the way they are.

Then, take copies of the progress work away and meet with your group to identify:

- » The key things you like, and especially why you like them.
- » The key things you feel aren't working, and again, your reasons for this. It can be very helpful if you can find on the web, or elsewhere, examples of work that you feel does this better so the designer can get a better feel for what you are thinking.

It is useful to bullet point your feedback, then meet with the designer to discuss this.

As well as making sure each panel works well, it is also important to make sure your panels look like they belong with each other, like a family. People should clearly sense that each panel, and the respective stories, are connected.

Your designer will achieve this by developing a common template that includes consistent ways to handle graphical elements like fonts, font sizes, line and paragraph spacing, as well as the line weights and colours used to frame photos, create lines and arrows and other elements. It can also include the size of photos, and the shapes of the panel.

Done well, it can create a sense in the viewer that everything is linked and part of a larger series. This also can help future-proof things, so that should you later get funding to develop more, you can use the template to ensure the next set of panels matches the original look.



# 13

## Proofing

It's a great feeling to see your panels take shape, especially when the design is close to completion.

At this stage, it's easy to want to push on and get things printed and installed. But it's essential to take the time to get things perfect. This is where proofing comes in.

The purpose of proofing isn't to come up with more ideas and options. Rather, it is to spot all the minor mistakes that could make your panels look less polished. Generally, proofing is best done by people who haven't been too involved in the process, as their fresh set of eyes can spot things others didn't notice.

## A REFUGE IN THE HEARTLAND He pira ki te mano o te whenua

Endangered and imperiled species have been pushed to the edge of their existence by poor water quality and habitat modification. Introducing a refuge for native species and habitats will also give them a chance to thrive.

These small habitat features have largely vanished in rural, agricultural settings in the Heartland of New Zealand's Waikato. The Speck Creek Ecological Reserve will be constructed to provide a refuge for native species and habitats.



Maat working with the community at Speck Creek

### INCREASING PROTECTIONS & RESTORING NATIVE SPECIES

- Management of flood
- Restoring water quality
- Restoring protection of native species
- Controlling activities which may disturb or damage
- Restoring native trees
- Managing forest access to reduce disturbance
- Managing with riparian, which will be used from Riparian



YOU ARE HERE

WALKING TRACK

OBSERVATION SLAT

### A LEGACY OF PROTECTION

The work has a legacy for the site and effects of that legacy. Maat have the Matahihi and the people, and the work of community to make a difference. Maat have a legacy for the work they have done to help the Waikato's waterways and the people who live in the Waikato. The work of Maat is a legacy for the future. The work of Maat is a legacy for the future. The work of Maat is a legacy for the future.



## WELCOME TO GALAXIID COUNTRY Nau mai ki te taiao o kā galaxiid

The Waikato is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries. The Waikato is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries.

Most people see the Waikato as a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries. The Waikato is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries.

But what's been in the Waikato for a long time is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries. The Waikato is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries.

But what's been in the Waikato for a long time is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries. The Waikato is a place of beauty and diversity. It is a place where the people of the Waikato have lived for centuries.

### SPECK CREEK - YOU ARE HERE



### A RIVER REVERSED

1. In a million years ago, the river that is now the Waikato flowed northwards through the Waikato and into the Tasarua and Otago mountains.
2. After the mountain was removed from the Waikato, the river was able to flow southwards to the sea. The river then flowed southwards through the Waikato and into the Tasarua and Otago mountains.
3. The river then flowed southwards to the sea. The river then flowed southwards through the Waikato and into the Tasarua and Otago mountains.



# 13 Proofing

We find that different people can focus on different parts—for instance, someone who loves writing can proofread text, someone who is into art or photography can proofread images and colours, and those who organise the whole project can check the credits and logos.

However, while you may have a team of people proofing different aspects of the panels, only one person should liaise with the designer. That's because different people may have different views on, for instance, the correct formatting for punctuation, and it's important this is resolved, and only the specific changes go back to the designer, or if it can't be resolved, then the different options are then clearly communicated.

■ Text proofing involves looking out for:

- » Typos
- » Poor grammar, including repetitive use of terms.
- » Long sentences
- » Inconsistent use of punctuation, capital letters, numbers

■ Use of te Reo involves working with tangata whenua

- » To ensure correct spelling of words and correct use of tohūtō / macrons
- » Checking the appropriateness of all text

■ Ensuring colour and formatting is consistent, including:

- » The colours and images in the panel are of a consistent saturation so that none look too bleached or too dark.
- » Spacing of text (both words and lines of text), and fonts (including type, size and whether bold, italics or not), are also consistent.
- » Lines used are of a consistent weighting (size) and colour.

## Images

- » The images and captions are correct, and not clipped in a strange way.
- » The images are sharp and not blurry from being of low resolution.

## Credits to acknowledge photo sources

- » Consistent acknowledgement (and formatting) of the people who have provided any images. For many images this is a requirement of their use.

## Logos

- » Checking with sponsors that the correct logo has been used.
- » Making sure logos are of a consistent size, are placed in a consistent way across all the panels and conform with the organisation's brand guidelines.

It's quite usual for the first round to find lots of errors. You may find it's a good idea to have two people look at the text independently.

After your designer has made all the changes you will get the next proof to double-check that all the changes have been made — and look for any errors that were missed the first time around.

It's fine to proof on your screen to begin with, but at the very end, we find it best to proof an actual-size wide-format print. While these can cost a little more, they really help you make sure absolutely everything is spot on—images, text, formatting, credits, logos, and colour balance—the works!

Once everything has been checked and double-checked you should ask for a final printout of the panel. This will become your 'finished production proof'. Its purpose is to be an replica of the panel you will receive and guarantee that the finished panels will match this in every way.



# 14

## Printing

Once you have your signed proof, you can have a break while your designer sends the final files to the printer.

Choosing a reputable printer who is skilled at making panels that will survive harsh outdoor conditions, and give years of great colour, is an important consideration. The cost to freight your finished panels is a fraction of the overall project cost. It is more important to use printers skilled in outdoor signage. Your designer should be able to recommend a suitable printer, and we would suggest you then look online at the types of projects they do to confirm they are a good fit.

Canon

## TWENTY RUGBY FIELDS

From the grassy fields of the South Island to the rolling hills of the North Island, the 20 national rugby fields are a source of pride and passion for many New Zealanders. The 20 national rugby fields are a source of pride and passion for many New Zealanders. The 20 national rugby fields are a source of pride and passion for many New Zealanders.



Traki  
Manitoto





# 14 Printing



The production and printing stage generally takes 2-3 weeks. First, the printer will print the artwork out on a speciality adhesive paper.

In terms of paper, there are several things to consider, including:

- » What level of UV protection is needed? Given that most panels are sited outdoors, it is best to go for the highest available, even though these papers can be more expensive.
- » What level of toughness do you need? Some printers have extremely strong papers resistant to gouging which can come from casual vandalism such as scraping the panel with keys or a coin.
- » What level of environmental stewardship is important to your group? Some papers and inks can be much better for the environment in their manufacturing and application.

Second, the printer will cut out the backing boards. This is done using a digital cutter, which means your panel can be made in any shape.

- » WildLab uses a two-panel system, and so specifies both 4mm ACM (an aluminium composite material) for the base blank (which we screw to the stand) and 4mm ACM for the printed panel that is then glued to the base blank. This makes for an overall panel thickness of 8mm, which is super strong.
- » If you are screwing your panel directly onto the stand (see the installations section), you might consider using 6mm ACM, especially if your panel is more than 80-100cm wide or tall.

Third, the printer laminates the print to the ACM panel. With our printer, we request the edge is sealed to prevent the print starting to peel away along the edge of the ACM panel.





# 15

## Installation

The final stage in the process is installing the panels. As mentioned earlier, siting is important, as you make sure to locate each panel at a suitable point of the track. Perhaps by a seat, or looking out to a view (without blocking it), and if you are using QR codes, somewhere with good 4G coverage.

Issues of vandalism can also be a consideration. Locating the panel where others can easily see it can deter stupid behaviour.

Having chosen the site then consider:

- » How high off the ground it should be – remember kids with their families love looking at panels, but if it is positioned too high, it can be difficult for the little ones to read.
- » Panels, rather than fully vertical, can look great when placed at an angle to the ground. They can feel more friendly and are less likely to block the view.
- » Making sure you have considered all health and safety aspects, including the carrying and use of tools, and documenting a health and safety plan.

## FOURTH STAGE: PRODUCING YOUR PANELS



# 15 Installation

Installing panels is relatively straightforward and could suit someone handy in your trust. The simplest way is to put a couple of posts in the ground, then use some roofing hex screws to fix the panel to the posts. But given the effort to get to this stage, we recommend taking just a little more care to get things looking great.

Be sure to design the stand or system before the panels are printed. That means if you are using simple hex screws it is easy for your designer to put very faint marks at the correct spacing as part of the print job. This gives your sign a tidy, uniform look. Make sure at least one part of the panel has lines or text that is level to the panel. Later, you can line this up with the level to make sure it is installed straight and true.

You can place these posts in the ground with soil rammed around, though concrete provides a more secure footing.

We place the posts a measured distance apart, screwing several timber battens between the two posts to make sure they are evenly spaced, straight and true when set in the ground. A day or two later, once the concrete is set, it is time to install the panels. We find two people are needed, as the size of the panels can make handling difficult, especially if there is a bit of a breeze.

WildLab uses a dual panel system where a slightly smaller blank of the actual panel is cut out, with this screwed to the stand. We then use a super strong glue to fix the finished panel to the blank panel. That way, we have no screws on the panel, which, as well as looking clean and professional, makes it straightforward, should anything need changing, to print replacement artwork on purpose-made adhesive paper and put it on top of the existing panel.







# 16

## Celebrate!

Finally, the panels are in the ground and they look great!

This is a great opportunity to get everyone together to thank them for their help and to celebrate what you've done.

It's also the chance to start scheming up your next community project!

In November 2023, Tiaki Maniototo held an event to open the new walk and storytelling panels sited at Spec Creek, near Naseby. Local community leaders and school kids were invited. While it was a wet day, everyone got involved, including Department of Conservation rangers who collected up the galaxiids being protected here, for all to see.













# WILDLAB CASE STUDY:

# Punakaiki

The recent opening of the new Visitor Centre provided an opportunity to develop new storytelling panels for the 500,000 visitors who each year walk to Pancake Rocks. WildLab worked with DOC and Ngāti Wae Wae to develop a series of 12 panels that presents, in sequence, the stories of these rocks, the forest and marine life that thrives both in Paparoa National Park and the Punakaiki Marine Reserve.



## Carving out the pancake layers Te tārai i nga paparanga pāharaha

The famous pancake (plate) formations found here were sculpted by a range of natural forces over millions of years. Wind, rain and ocean waves sculpted away at the softer layers of rock, creating the soft, flat and stack-like appearance.

This slow erosion process (as left) created the distinct 'pancake' shapes seen today.

**01** Sediment settles on the ocean floor, compressed by the weight of rocks falling.

**02** This pressure liquifies the sediment, becoming rock.

**03** Thin layers of mudstone form between limestone layers.

**04** Over time, the mudstone erodes, forming distinctive rock stacks.

## Looking after our Blue World Tiakina tō tātou Ao Orangi

Across New Zealand has a rich legacy of blue and green world. To look after our abundance of wildlife, a network of land and sea has been established.

**BARBARO NATIONAL PARKS THE DUNKAPU MARINE RESERVE**  
This marine reserve is a special place for many species of marine life. It is a place where the ocean and land meet, and where the sky is blue and the water is green.

**MARINE SANCTUARIES**  
Marine sanctuaries are areas of the ocean that are protected from human activities. They are places where marine life can thrive and grow.

**SANDWICH**  
Sandwich Island is a small island in the Pacific Ocean. It is a place where many species of birds and other animals live.

**Species being protected:** Blue-faced Booby, Brown Noddy, Red-footed Booby, Black-footed Booby, Laysan Albatross, New Zealand Shearwater, New Zealand Petrel, New Zealand Gull, New Zealand Muttonbird, New Zealand Noddy, New Zealand Storm Petrel, New Zealand Frigatebird, New Zealand Kestrel, New Zealand Falcon, New Zealand Owl, New Zealand Eagle, New Zealand Kingfisher, New Zealand Pipit, New Zealand Gull, New Zealand Noddy, New Zealand Storm Petrel, New Zealand Frigatebird, New Zealand Kestrel, New Zealand Falcon, New Zealand Owl, New Zealand Eagle, New Zealand Kingfisher, New Zealand Pipit.

## Welcome to Punakaiki Nau mai ki Punakaiki

Welcome to Punakaiki and the remarkable limestone formations known as Pancake Rocks. The easy track will take you through a small section of West Coast coastline and up and over a prominent headland.

From here, you'll see towering Bloubaenks, rock stacks, and away in the distance the snow-covered mountains of the West Paparoas, the South Island. For those with a keen eye, whales and dolphins can be spotted out in the ocean, with many coastal birds, including the rare tūko, circle as they keep watch over the ocean.

Take your time to discover this special place, see how the forces of nature have shaped the coast and this track, and experience the wildlife for which this place is home.

### 4 Ways to keep exploring Paparoa National Park

**01 Walk the Truman Track**  
30 mins return

**02 Walk Pororari Gorge**  
2 hours return

**03 Walk to Cave Creek**  
1.5 hours return

**04 Walk or bike the Paparoa Great Walk and Pike 23 Track**  
3-4 days

**Walk to Pancake Rocks**  
20 minutes return

Wheelchair accessible  
Foot access only

Find out more at the Visitor Centre across the road

Department of Conservation  
Te Papa Atarau

# WILDLAB CASE STUDY: Punakaiki









WILDLAB CASE STUDY:

# Conservation Volunteers NZ

Conservation Volunteers New Zealand (CVNZ) and WildLab have partnered to host residential volunteering projects at various sites across Aotearoa. Here at Punakaiki, WildLab and CVNZ developed a series of storytelling panels to inform and inspire volunteers about the long-term benefits their planting and conservation work will bring to this landscape.



**WILDLAB**  
[www.wildlab.org.nz](http://www.wildlab.org.nz)



# WILDLAB CASE STUDY: Wai Wānaka

Wai Wānaka has a community-driven vision of healthy ecosystems and community wellbeing in the Wānaka basin. The team works with local individuals, catchment groups, landowners, councils, businesses, community groups and schools to improve ecosystem health, reverse biodiversity loss and keep its precious water healthy. WildLab worked with Wai Wānaka to develop a series of storytelling panels to inspire locals and visitors to become part of the Wai Wānaka vision.





### FARMING WITH NATURE TE AHUWHENUA KI TE TAIAO

The ahurahi (wild water) and the surrounding landscape are the source of life, habitat and care.

**WATER RESERVES**  
The ahurahi (wild water) and the surrounding landscape are the source of life, habitat and care.

**PLANTING WITH NATURE**

**PLANTING PARTNERSHIP**  
Through partnership with WAI Wānaka and local farmers, the ahurahi (wild water) and the surrounding landscape are the source of life, habitat and care.

**HUMAN DIRECTION**

**WAI WĀNAKA**

### RINGS AROUND RABBITS TARORETIA KĀ RAPETI

1. **IDENTIFICATION**  
2. **MONITORING**  
3. **RESEARCH**  
4. **MANAGEMENT**

**WAI WĀNAKA**

### GROWING OUT... AND UP KA TIPU, KA REA

1. **IDENTIFYING ALL RISK**  
2. **CUSTOMER EFFORT**  
3. **TRAINING THE NEXT GENERATION**  
4. **TURNING LOCAL**

**WAI WĀNAKA** Te Kāhano



## WILDLAB CASE STUDY:

# Te Manahuna / Mackenzie Basin

The Te Manahuna / Mackenzie Basin is a rugged, dry landscape that is home to the country's highest rivers and largest lakes. WildLab was asked to develop a series of storytelling panels that allow guests on their visit to a high country sheep station to learn more about the native species found here and the station's environmentally sensitive approach to farming.





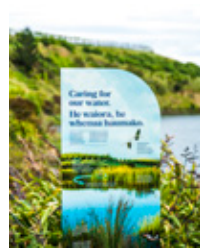
## WILDLAB CASE STUDY:

# Seaview, Marlborough

Yealands Estates is known for its strong commitment to sustainability. Initiatives include restoring wetlands and waterways, and re-establishing native plants on lands that had many decades ago been cleared of native forest. WildLab has assisted in this work by developing a landscape masterplan, planting strategy, and designing storytelling panels to communicate Yealands' long-term vision.







**Working in harmony with our waterways.**  
Kia reretahi me o tatou rerenga wai.

**YEALANDS**  
ESTATE WINES

**Restoring the health of Station Creek.**  
Te whakaora i te mauri o Station Creek.

**01** [Diagram] [Text]

**02** [Diagram] [Text]

**03** [Diagram] [Text]

**04** [Diagram] [Text]

**Station Creek Rehabilitation Master Plan**

**YEALANDS**  
ESTATE WINES

**Growing our connection with nature.**  
Kia kaha tātou ki te hono ki te aotūroa.

**Te Kōwhiri Calligaya Tree**

**05** [Diagram] [Text]

**06** [Diagram] [Text]

**YEALANDS**  
ESTATE WINES

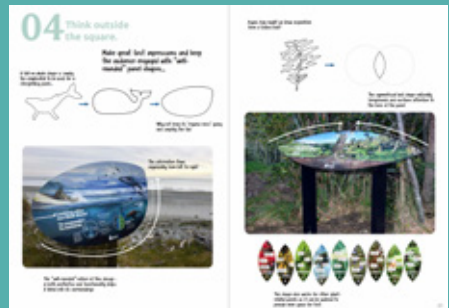


## WILDLAB DESIGN GUIDE:

# Check out WildLab's Field Guide to Designing Great Storytelling Panels

This Field Guide focuses on the key steps 'To Making Your Storytelling Panel Projects Happen'. Its purpose is to assist community groups, trusts, iwi and hapū with all the steps needed to manage a storytelling panel project.

WildLab has also produced a companion 'Field Guide on Designing Great Storytelling Panels', which focuses on 12 key design principles to consider when designing storytelling panels.





In the 'Field Guide on Designing Great Story Telling Panels' we outline the following 12 key steps and ideas.

1. Get to know your audience
2. Find the hero in your story
3. Pencil before pixel
4. Think outside the square
5. Work with the site
6. Let the audience tell your story
7. Bring nature to life
8. Make the complex enjoyable
9. Express your identity
10. Leap to the past
11. Invite people on a journey
12. Involve your audience

Get your free copy at  
[www.wildlab.org.nz](http://www.wildlab.org.nz)



## A FINAL NOTE:

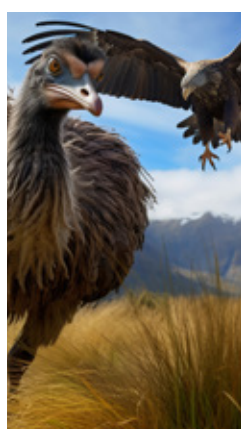
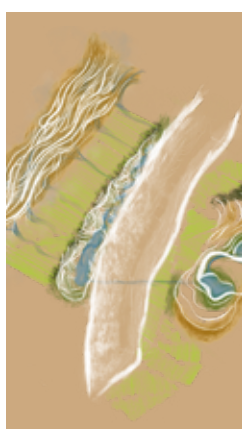
We put together this Field Guide to provide a useful tool for everyone keen on sharing the stories of our special places. We hope you find the material useful so that you can achieve your goals with confidence.

However, there may be something that you'd like to know more about. Please don't hesitate to get in touch should you have any questions about your storytelling project, or feedback on this guide.

Ngā mihi

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